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Still another form of pastoral is the Pastoral Drama, with its shepherds and shepherdesses and nymphs and satyrs. This too began in Italy, with Tasso's *Aminta* and Guarini's *Pastor Fido*; and this too was soon imitated in France, in Spain, and in England. But I can stop to mention only the three great English masterpieces: Ben Jonson's *Sad Shepherd*, John Fletcher's *Faithful Shepherdess*, and Thomas Randolph's *Amyntas*. And with the pastoral drama we may join the Pastoral Masque, of which the great example in any language is Milton's *Comus*.

This hasty sketch may serve to suggest the long and wide-spread popularity of pastoral forms. To be sure, the form itself is artificial and conventional as can well be imagined; and from the days of Theocritus on it has always been most popular in scenes and circumstances very far removed from the actual life of the shepherd. And this artificiality is developed and increased until in the eighteenth century the pastoral is a ridiculous thing in every land,

With a Corydon in ruffles and knee-breeches piping to a Phyllis with patched cheeks and a ribbon on her crook, or a Marie Antoinette playing the shepherdess in the gardens of Trianon, while the real peasants were dying upon their nettle-broth outside<sup>11</sup>.

And yet with all its artificiality, and all its later follies, the pastoral has never lost its hold upon the hearts of men; for in every age men have been glad to turn away at times from the world that is too much with them, and seek refuge in an imaginary world of innocence, and happiness, and song.

And if a short sketch of the pastoral brings out the wide and long continued influence of a single Greek poet, the result is only such as we should find by a systematic study of almost every other department of our literature. For the art and culture of ancient Greece are still among the richest parts of our inheritance. And, as Mr. Lowell once said, on a notable occasion, "The garners of Sicily are empty now, but the bees from all climes still fetch honey from the tiny garden-plot of Theocritus".

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## REVIEWS

The Influence of Art on Description in the Poetry of P. Papinius Statius. By Thomas Shearer Duncan. Johns Hopkins University Dissertation. Baltimore, Md.: J. H. Furst Company (1914). Pp. 103.

It is the purpose of this dissertation to show that the "tendency toward picture drawing" which Catullus and his followers inherited from their Alexandrian models "took a unique turn" in the epic poems of Statius.

An Introduction of twelve pages gives a brief discussion of the question of the relationship existing between poetry and the plastic arts. In the opening words of

Pindar's fifth Nemean the author finds "a text for Lessing's protest against the confusion of the two".

The body of the dissertation is divided into four chapters which treat of the peculiar element in Statius's descriptive passages. Says Mr. Duncan (p. 11):

Like his predecessors he draws elaborate pictures, which in themselves suggest the influence of the Alexandrians. But as if this were not enough—as if a description, with the object in mind, were not sufficient—he turns from the particular thing he is describing and places before the reader a conventional picture, which he seems to consider the embodiment of the object before him: so that the reader turns from the poet's description, not with the object before his eyes, but the picture or statue which the poet has suggested.

To illustrate this tendency the author in Chapter I (13-73) gathers together eleven instances from the *Thebaid* and compares Statius's treatment of a traditional motif with that of his predecessors. The first general impression which one brings away from a study of the parallel passages cited is that of the artificiality of Statius's descriptions. Our sympathy with those who bear the sorrows of war (*bella matribus detestata*) is lost in our thought of a work of art as we pass from Vergil's suggestive words (*Aeneid* 7. 518),

et trepidae matres pressere ad pectora natos,

to the conventional picture of Statius's lines (*Thebaid* 1. 121-122):

ipsa suum genetrix curvo delphine vagantem  
abripuit frenis gremioque Palaemona pressit.

Statius leaves little to the imagination of the reader. The charm of a vague suggestiveness, on the other hand, is a striking characteristic of Vergil's art. In the phrase of Dryden, "Virgil had the gift of expressing much in little, and sometimes in silence". It is just this difference that one feels in comparing Statius's portrayal of the death of Menalcas (*Thebaid* 8. 436-437),

dilecta genis morientis oberrant

Taygeta et pugnae laudataque pectora iatri,

with Vergil's description of the dying Antiores (*Aeneid* 10. 781-782),

caelumque

aspicit, et dulces moriens reminiscitur Argos,

a passage which called forth a tribute from Ste. Beuve, whose words of sympathetic appreciation take on new meaning in the light of recent events: "Il est devenu notre frère, notre compatriote à tous, ce guerrier mourant qui d'un dernier regard se plaint au Ciel et se souvient de sa chère Argos".

Chapter II (74-80) is devoted to a consideration of examples cited by Legras (*Étude sur la Thébaïde de Stace*), all but one of which "refer to forms of athletes or athletic contests". Here, as the author observes, the tendency toward the plastic is inevitable. In his discussion of the poet's similes (Chapter III, 81-88) the author finds that Statius, *nimum amator ingenii sui*, is unable to let well enough alone; the effect of the comparison is often weakened by the addition of a

<sup>11</sup>E. K. Chambers, *op. cit.*, xv.

picture or by an excess of detail—a conclusion in line with Conington's general criticism of the poet's lack of self-restraint (Miscellaneous Writings, I. 373). Several illustrative passages from the *Achilleid* are discussed in the concluding chapter (89–100). A bibliography follows (101–103).

The author has done his work with thoroughness. The value of his conclusions, however, would not have been lessened had he in several instances limited the discussion of points less germane to the question at issue.

In the Introduction (9) Andrew Lang is quoted inaccurately; the phrases "backgrounds of pastoral landscape" and "a new order of subjects" of the original appear as "backgrounds of natural landscape" and "a new order of subject". Consistency is desirable in choosing between the two methods of spelling Vergil's name (15, 18, 52, 53, et passim). I have noted also a number of misprints. Should not 'Emmenessius' be read for "Emmensius" (21)? In referring to Legras's work there is an omission of the accent on pages 51 and 74. Other misprints include "différens" for 'différents' (8), "threshold" for 'threshold' (71), "debat" for 'dabat' (80), "regentem" for 'rigentem' (100).

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### THE PHILADELPHIA SOCIETY FOR THE PROMOTION OF LIBERAL STUDIES

The third general meeting of The Philadelphia Society for the Promotion of Liberal Studies was held on Friday, February 26, at the Philadelphia High School for Girls.

The program was begun at five o'clock with an illustrated lecture on The Palaces and Towns of Crete, by Dr. Edith H. Hall, Assistant Curator of the Mediterranean Section of the University Museum. After a few remarks on the impossibility of excavation in Crete until the end of the Turkish rule in the island, Dr. Hall described the most interesting of the remains at Cnossos, where Sir Arthur Evans has been uncovering the palace of Minos; then she described the excavations of the Italians in the southern part of the island, and those of the Americans in the eastern portion, in which she herself participated for several seasons. The most noteworthy views were those of the chryselephantine statuette of the 'snake goddess', recently acquired by the Boston Museum of Fine Arts. The statuette is unique, since it still retains the gold ornamentation placed upon the ivory; in all other examples of this technique the gold has disappeared.

Supper was served in the dining rooms of the school, and at 7.30 the evening session was begun. Two Latin plays, A Roman School and A Roman Wedding, were presented by students of the Philadelphia High School for Girls, under the direction of Miss Jessie E. Allen, Head of the Classical Department in the School, and met with great favor. The participants acted with zeal and understanding, and showed clearly how inspiring such work can become. The careful pronunciation of the actors was remarked by many of the auditors.

At the conclusion of the plays, Professor Charles Knapp, of Columbia University, delivered an address upon Liberal Studies. Drawing upon the writings of Cicero, as well as from the plays of Plautus, he showed that in Rome in ancient times there existed the outcry against liberal studies, and the clamor for those studies which seemed to be immediately practical and vocational. But he went on to show that Cicero, disregarding the general attitude of his fellowcountrymen, applied himself to the acquisition of the finest and widest education possible, including a most thorough training in Greek and in philosophy, as a necessary preliminary to a career as statesman and orator (i. e. the very career which the Romans regarded as most 'practical'), and that his training in these lines was what raised him above his rivals, and gave him his proud place as Rome's greatest orator, as well as his high position in many other lines. Cicero was the best educated and best trained man that Rome ever produced.

At intervals in the program, and at the close of the address, students of the School rendered in most pleasing fashion a number of Latin and Greek songs.

Both sessions were presided over by Professor Walter Dennison, of Swarthmore College, President of the Society. The Treasurer, Dr. G. D. Hadzsits, of the University of Pennsylvania, reports that the Society now numbers over 350 members, and that numerous additions to the roll were made at the meeting. About one hundred and fifty were present at the afternoon session; the attendance at the evening session was close to five hundred.

The first annual business meeting of the Society will be held at the Drexel Institute, Thirty-Second and Chestnut Streets, on Saturday, March 27.

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### A GALLIC PARALLEL

Professor Kent's note in THE CLASSICAL WEEKLY 8. 136 on the use of *plutei* by the German forces in Poland leads me to call attention to the fact that the Gauls, as well as the Germans, know their Classics. In the Chicago Tribune of December 22, 1914, appeared an illustration of certain French defenses in Northern France, representing a large area thickly beset by sharply pointed posts set in tapering holes, wide at the top and narrow at the bottom. Were it not for the barbed-wire entanglement appearing in the rear and the fact that the picture is evidently taken from a photograph, one might easily imagine that some reconstruction of the *lilia* described by Caesar B. G. 7. 73 as used at Alesia had, by an accident in the editor's office, strayed into the company of machine guns and aeroplanes.

I might also note that The London Chronicle (as quoted by The Boston Transcript of December 19, 1914) refers to the Austrians at Belgrade as using a modern adaptation of the ancient catapult.

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